

JEFFERSON JOURNAL

May/June 2021

The Groove Is Back: *The Vinyl Revival Is Real*



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The Members' Magazine of Jefferson Public Radio



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We'll work with NPR to analyze public records data and expand on April's original reporting to produce a national story about problems FEMA has exhibited in getting aid to fire victims throughout the West.

Investing In Investigative Journalism

One of the tenets of public radio is to create news stories with substance and depth – stories that get to the heart of the issues we cover. Central to that effort is the work of trained journalists telling stories rooted in facts and data. While every news story we produce is built on this foundation, some stories require a greater level of data analysis, research and investigation based on their complexity. Telling these stories requires sustained inquiries conducted over longer periods of time than is common for typical news stories. In journalism circles, this work is referred to as investigative journalism.

Story-Based Inquiry, an investigative journalism handbook published by UNESCO, defines investigative journalism as reporting that “involves exposing to the public matters that are concealed—either deliberately by someone in a position of power, or accidentally, behind a chaotic mass of facts and circumstances that obscure understanding.”

For me, when I think of investigative journalism, I think of the long-running CBS television program *60 Minutes*. While the program has changed over the years, when it was launched in 1968 it pioneered a unique style of reporter-centered investigations that popularized investigative journalism. I can still hear that stopwatch ticking throughout the show.

As you might imagine, investigative journalism is very resource intensive – requiring a time-consuming systematic approach that relies heavily on primary sources, scrupulous fact-checking and rigorous testing of hypotheses. It has, therefore, been the domain mostly of national and large market news organizations. Until now.

In February, NPR announced the formation of the Station Investigations Team, a newly established unit at NPR specifically designed to collaborate with member stations to report on ambitious investigative projects. The team is led by Cheryl W. Thompson, an award-winning investigative reporter and 22-year veteran of *The Washington Post* who joined NPR in 2019. The team also includes a producer and a data editor who will advise station reporters and provide technical help with data collection, analysis and freedom of information requests. The goal of the unit is to have station reporters, who are closer to the issues in their communities, take the lead on investigations with the support and expertise of the NPR team.

One of the first projects the NPR Station Investigations Team will take on is working with JPR reporter April Ehrlich to explore why as much as 85% of the more than 24,000 Oregonians who applied to FEMA for federal disaster assistance after the catastrophic 2020 wildfires were denied. We'll work with NPR to analyze public records data and expand on April's



WANYU ZHANG/NPR

Cheryl W. Thompson will lead the Station Investigations Team.

original reporting to produce a national story about problems FEMA has exhibited in getting aid to fire victims throughout the West. We expect that reporting to lead to several other follow-up stories on the issue. Look for the results of this reporting on JPR and at ijpr.org later within the next few months.

The NPR Station Investigations Team is the latest component of the Collaborative Journalism Network being developed by NPR and member stations to create stronger local journalism across the country. The other main elements of the initiative include the creation of several regional news hubs in which NPR and station reporters routinely coordinate coverage of top regional issues, and implementation of topic teams that bring together station journalists and NPR journalists to cover pressing topics including health policy, education, state governance, energy/environment, military/veterans affairs, and criminal justice.

Here at JPR, we've worked hard, in partnership with listeners who support our mission, to build and sustain the organizational capacity of our newsroom to take on deeper, more sophisticated reporting projects like the one we're taking on in collaboration with NPR. I hope you hear the result of those efforts every day you listen.



Paul Westhelle is
JPR's Executive Director.



The Groove Is Back: *The Vinyl Revival Is Real*

By Eric Teel

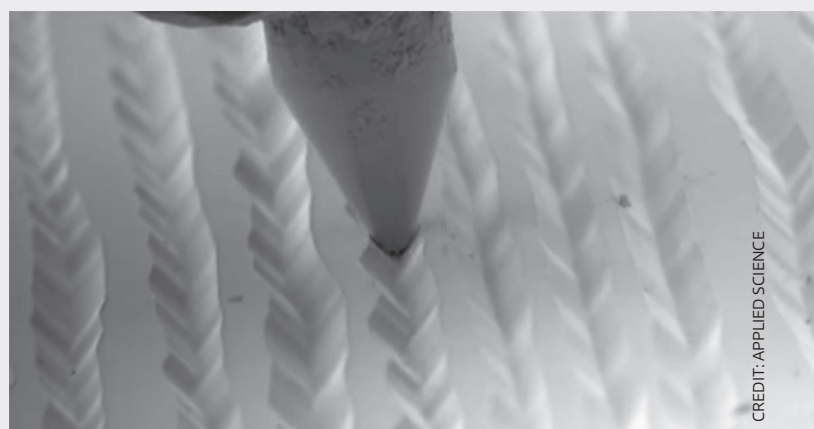
For all intents and purposes, vinyl's rule ended in 1986.

Vinyl is back, baby! Well, sort of. It is alive and kicking, and that's more than can be said for quite some time. In fact, you may well have purchased a vinyl record or received one as a gift. And if you're new to the format, you're holding on to something with a long connection to music history. I thought I'd take this time to dissect the resurgence of vinyl as an audio format, and share some best practices for the uninitiated on how to care for them properly. But first, a brief and (moderately) accurate history lesson.

Roots of vinyl

When Edison's phonograph invention took flight nearly 140 years ago, I'm sure not even he could foresee the legacy that it would create. For roughly 80 years, vinyl discs manufactured by Edison (and later by his far more successful competitor—Victor Talking Machine Company) would dominate how we listened to recorded sound. The medium was, for a time, so core to our species that we even launched a couple of them into space. The Voyager Golden Records, launched with the Voyager 1 and 2 spacecrafts, contained spoken greetings in 55 languages, music ranging from Bach to Chuck Berry, and even the singing of humpback whales. So far, no five-star reviews from the outer reaches of space.

Radio, birthed at roughly the same time as the first commercially available phonograph players, has a long and intimate connection to those vinyl platters. When quality and commercial manufacture of playback devices finally ramped up sufficiently to make them viable in a professional setting, record players (along with audio tape) helped extend the broadcast day for radio stations that had previously scheduled live orchestras and actors to fill airtime. The diversity of recorded music on vinyl records also helped pave the way for decades of format creation (Album Oriented Rock, Big Band, Easy Listening, Country, etc...), some of which still dominate the airwaves today. Through its early decades, non-commercial radio was also heavily reliant on vinyl records for its celebration of the



CREDIT: APPLIED SCIENCE

Still image from electron microscope slow-motion video of vinyl LP. To see this fascinating video, visit www.youtube.com/watch?v=GuCdSyCWmt8.

musical arts—classical music & opera, jazz, old-time folk and bluegrass, blues, and more. Due to the repetitive nature of many music stations, vinyl records were often recorded to reel-to-reel or other audio tape for the actual on-air playback. Then, after repeated plays, once the condition of the tape had degraded, a new 'master' recording would be made with the original vinyl. Otherwise, the albums stayed in storage to keep them pristine.

Slow fadeout

That relationship between radio and vinyl started to end in the early 1980s when CDs hit the market. The shiny plastic discs were lighter, smaller, more durable, easier to store, faster to cue up songs, and able to show remaining time on a track. All of those traits are, even today, extremely useful to broadcasters. Also, CD players themselves could be located in a rack safely out of the way of clumsy hands and elbows—all in all they made the 'DJ' job much easier. When I hosted my very first radio show in 1988 (at small but mighty KASB, for the record),

Imagine how much information exists in those tiny spaces – La Boheme, West End Blues, Abbey Road!

the station was roughly ½ vinyl and ½ CD. But that ratio was changing week by week.

For years, most stations maintained at least one working turntable somewhere in a studio for the occasional need, but nowadays they've almost entirely disappeared from the broadcast booth—the only exceptions being specialized 'throwback' vinyl shows. I don't think we've had a functional turntable at JPR in nearly a decade; our new studios weren't designed in a way that going back to playing vinyl would be easy even if we wanted to.

Outside the broadcast world, vinyl records found a similar fate. Not necessarily dead, but certainly on life-support by the 1980s. On the consumer side of life, two other factors helped speed vinyl's demise: the cassette tape and the Walkman™. By 1980, the cassette had been around for about 15 years. Its compact design and greatly improved fidelity had managed to shrink down the unwieldy reel-to-reels of the past into a product consumers could use to play, record, and play back music repeatedly at home or in the car. And then Sony changed everything with the Walkman. For the first time, recorded music became *portable*. The world largely never looked back. The jump to CD as the medium of choice was the final straw. For all intents and purposes, vinyl's rule ended in 1986.

Maintaining music


But not for audiophiles. Music lovers have long treated vinyl with a kind of mysticism, using terminology like "warmth" to describe a special intangible quality that some say eludes digital recording technology. Getting the most out of a vinyl record requires more effort than the simple huff of warm breath and a wipe on the t-shirt that many of us (shouldn't, but do) give a CD to wipe off fingerprints before sticking it in a player.

Growing up, my home contained a record player the size of a Shetland pony that took up a quarter of our den. Due to my dad's 'hi-fi' affinity, we also had a veritable Crutchfield catalog of electronics: giant British Wharfedale speakers, an Aiwa reel-



Zerostat Discwasher Kits- they include Zerostat anti-static gun, record brush, stylus brush/mirror, bulb, record cleaning solution, and SC-2 stylus cleaning solution.

to-reel, a multi-band equalizer, receiver, power amp, cassette deck, and a curious box of accoutrement kept in the storage area. There were brushes, swabs, bottles of rubbing alcohol, some mystery tinctures, and even a bizarre plastic gun-shaped device designed to fight static electricity and keep the equipment running at maximum efficiency. Our house rules were simple: use the gear whenever you want (all the Evie, Boston, Fleetwood Mac, Mannheim Steamroller and The Eagles a six-year-old kid could ever want, ugh!), but clean everything properly when you do. The cleaning always seemed a delicate combination of art and science—an important one if the goal was



pristine sound. The reason for that is simple: turntables function by dragging a tiny diamond needle through an even tinier groove cut into the vinyl. Within that groove are microscopic deformations that cause the needle to vibrate, and the energy of those vibrations are turned into sound energy. Imagine how much information exists in those tiny spaces—La Boheme, West End Blues, Abbey Road! Any foreign material like a small piece of dust could cause slight deflection of the needle, causing unwanted noise. The ‘crackle’ that so often comes to mind when we think of a needle being placed on a record is actually sound you don’t want. And at my house, there was one specific set of tools that ruled them all to get things clean...Discwasher.

In the early 1970s, Dr Bruce Maier, an audiophile and professor of microbiology at the University of Missouri, developed a special brush and a cleaning solution that removed gunk from vinyl records. He called his company Discwasher, and it soon became the most popular vinyl cleaning product in the world. The iconic walnut-handled brush and distinct red plastic bottle mysteriously labeled “D3” or “D4” could be found next to many high-quality turntables at home and at broadcast locations. Maier wanted the cleaning process to be easy and fast. A user would apply a few drops of the cleaning fluid to the brush, and then while the record was spinning (using a motion I’d best describe as “*whisking dust off of a table with your left hand*”) they’d slowly wipe the record with the wet edge and roll it slowly to the dry edge to dry everything off.

When sales and popularity of vinyl waned in the 1980s, the company was sold off and eventually folded, sending throngs of audiophiles scrambling to find replacement options. Fast forward to 2015, and enter Steve Chase. Chase was an old friend of Dr. Maier (Chase’s wife was actually Discwasher’s third employee and accounting manager), and sought to recreate Dr. Maier’s original system. The first major task was the solution itself. As Chase put it in an email to me,

“Dr Maier never revealed his formula to me. He did publish three of his formulations in his 1974 patent. All were very similar. His surfactant of choice was DuPont’s Triton

According to the Recording Industry Association of America, in the first half of 2020, vinyl album sales surpassed CD sales for the first time since 1986.

X-100, which is still on the market. With help from a scientist friend, I selected 4 of our ingredients from his ingredient family. And replaced his anti fungal chemical for a high tech wetting agent, which makes (our) G2 fluid thinner than the (original) D fluids. Reduced surface tension is a critical feature for cleaning a groove that is only 25 microns wide and 6 to 10 microns deep. Plain water (the fluid used in some record cleaning kits) will just sit on top of the grooves."

Chase's company is now called Groovewasher, and while it's just one of many dozens of options on the market today, it is the system that most closely resembles the original standard bearer. I asked Chase how often he'd recommend cleaning a record.

"The Discwasher experience trained me to 'do the ritual' every time before cueing the stylus. This can be as quick

and easy as a mist spray on the cleaning pad and a light grooming on the turntable... On hearing dirt. That's a personal issue. I won't listen to a record that is dirty or in bad condition (scuffs, scratches, etc). We love to play vintage records in our plant that are in excellent condition but just need a quick cleaning. Some people don't mind pops and clicks from a dirty or bad condition record. Some low priced record players are designed to reduce the noise from dirt in the groove. Crosley, Ion, Victrola and others. Because the needle is grinding out the groove each time it's played. A mid-range turntable with an elliptical stylus will play records without damage. And the better the sound system, the more music you can hear (and noise from dirt and dust.)

If the record has been well cleaned, and stored carefully, it will only need a light dusting (dry or damp) before playing the next time."



As a way to help you get your vinyl hobby started, or to provide a showpiece for your collection, JPR (in partnership with our friends at Dualtone Records) is giving away a special copy of The Lumineers latest album, *III*, on limited-edition gold vinyl! For a chance to win, find our post about the contest on our Facebook page and comment with a photo of your own vinyl collection large or small! We'll pick a winner around May 14th! Good luck!



A veritable vinyl rainbow of colors.

CREDIT: RONDA CHOLLOCK

So how should you store your new (or vintage) vinyl collection? Well for that, I turned to Mark Rainey, the CEO of Cascade Record Pressing in Milwaukee, Oregon. The company is described as “...the first large production automated record pressing plant in the Pacific Northwest.” I figured if anyone knew how best to store vinyl records, it would be him: *“Upright on a sturdy shelf, in the same way you’d file books on a bookshelf. Make sure you keep your record collection in a cool, dry space that’s away from direct sunlight and other sources of heat.”*

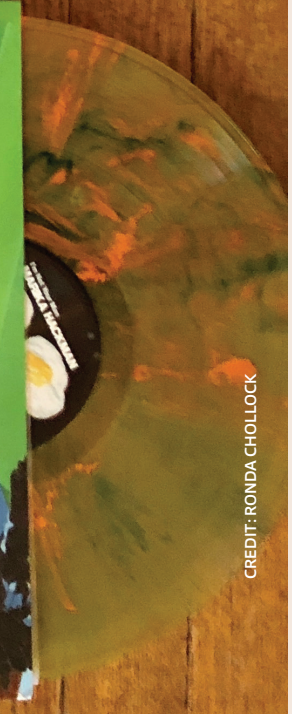
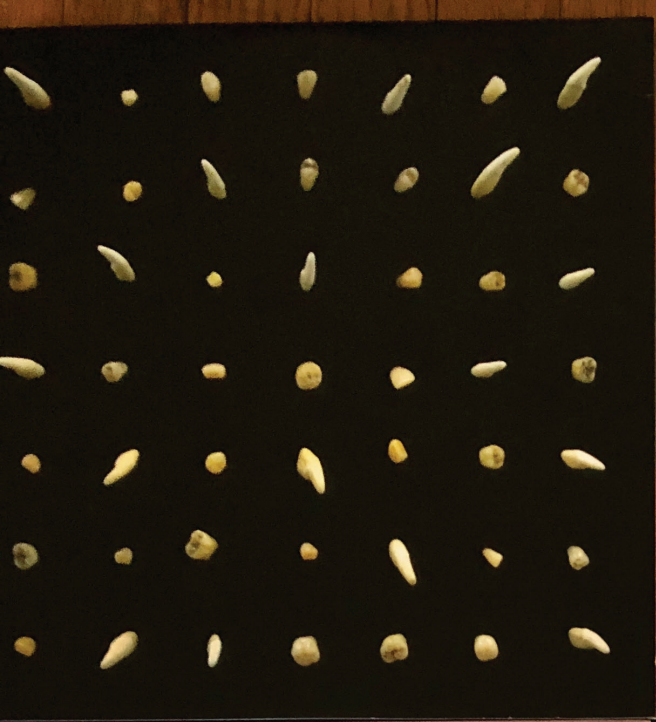
The tips are designed to reduce the chance that your records will warp. If you’re just starting a collection and you’ve only got a few albums, you don’t really have to worry much about leaning them against something, as their individual mass isn’t great enough for gravity to sufficiently affect. But, as someone who has moved tens of thousands of vinyl records in my career, let me tell you, these things get heavy fast. You really don’t want a bunch of weight pushing down on your albums.

For the novice or casual collector, that’s about it. Rainey says that *“If treated right, your record collection will likely out-live you. Generally records get ‘wrecked’ by deliberate abuse, neglect, and force majeure.”*

But, if you are on the “serious” end of the audiophile spectrum, there are some additional steps you can take to help keep your collection in pristine shape. Rainey says that he personally switches out the inner paper sleeves that come with records for poly-lined sleeves in his own collection, explaining that some paper sleeves can leave scuffs on the surface of your records over time.

“This issue has become more common as PVC supplies move away from using lead as a hardening agent. The result is that compounds that many modern records are pressed on can be ‘softer’ than what the industry was using in the 1980s and earlier. Typically the blemishes that paper sleeves leave are only cosmetic, and won’t affect playback sound quality, but if you are serious about record collecting, you should treat it as an investment.”

Vinyl is hot right now, with many labels and artists releasing a number of “exclusive” items to entice consumerism. Things like multi-colored vinyl. Or “collectors edition” heavy gram platters. I asked Rainey his thoughts on a few of the new trends. On colored-vinyl:



"To put it simply, when you step away from black vinyl, you are stepping away from audiophile. I love color vinyl records, I own a ton and I press them every day, but color vinyl is a marketing gimmick. Modern color compound has greatly improved since the 70s and 80s, and I think records pressed today on color vinyl sound just fine, BUT if sound quality is more important to you, nothing beats black vinyl." And in case you're curious why that is, I asked for you. "It's the best because it is the least "adulterated. Really, the best sounding vinyl would be what gets called "natural" vinyl, which is just PVC without any pigment added. The problem with this material is that it's difficult to visually make out the land between songs so you can easily cue up a particular song. The reason that the carbon black gets added to record compound at all is so grooves are easier to see. So black vinyl is, compared to other color options, more stable. You are asking less of PVC with carbon black as a material to perform well in the pressing process than PVC that's had other pigments added to it. This is even more the case when you're mixing colors. The more elaborate you get with color vinyl, the less stable the material is (meaning that it can be more susceptible to warping, have a higher noise floor, etc). However, it's important to point out that none of this means that records pressed on color vinyl will sound bad. And the actual program material can play a role in how much this is an issue. For example, with a really low-fi, fuzzed out Garage band, the choice between black vinyl and some kind of elaborate color mixture could make no difference whatsoever as far as how the record sounds, because you're already starting with a noisy recording. But other side of that coin is that you don't see Blue Note Jazz records, classical music or quiet singer/songwriter material pressed on splatter, tri-color glow-in-the-dark vinyl."

And what about that heavy gram vinyl that's touted as "audiophile"? Rainey explains a common misconception:

"Like color vinyl, 180 gram vinyl is a marketing gimmick. The difference is that a "standard weight" 12" record usually weighs between 120g-150g, so 180g gives you a heavier, more durable record that's less likely to warp etc. BUT that also means that it's more expensive, much heavier and therefore more expensive to ship, etc. And 180g sounds exactly the same as a standard weight. There is a misconception that 180 gram has "deeper grooves" than standard weight. This is completely false; the lacquer masters cut for standard weight pressings are IDENTICAL to those used for 180 gram. They're the same thickness, the grooves cut are the same depth, THEY ARE THE SAME PART."

Vinyl revival

According to the Recording Industry Association of America (RIAA), in the first half of 2020, vinyl album surpassed CD sales for the first time since 1986 (\$232.1 million compared to \$129.9 million—though truth be told that says more about the rapid decline in physical sales of CDs (down 48%) than it does about a huge swell of vinyl collectors (up 4%)). John Brenes, owner of Music Coop in Ashland says that his sales in 2020 were roughly half CD and half vinyl. "LP buyers in the Coop are all ages, 10 year olds to 70+ years," said Brenes. "LPs are not coming back, THEY ARE BACK!"



This seemingly retro vinyl record player boasts an old suitcase design, perfect for those dusty old albums.

Online retailers like the Magnolia Record Club offer all kinds of beautiful colored vinyl options for a lot of newly released albums, but the place to go for vintage finds and unexpected discoveries is, and always has been, the local record shop. Perusing shelves for rare finds created a sense of community. It's where I and countless others heard things I never knew I liked. And it's where friends were made through common interests. The online world just can't replicate the sense of place a community record shop offers, nor the incredible depth of knowledge that its proprietors can supply. Sadly, the pandemic, and its on-again, off-again shutdowns of retail establishments has affected those cherished places.

While radio (JPR, specifically) will always be my first choice, and my first suggestion for music fans, the deliberate process of tracking an album song by song on a vinyl record really can't be beat. Even with a little bit of crackle. Good luck out there, and happy hunting.



Eric Teel is JPR's Director of FM Network Programming and Music Director.



Critics of the state's hazard tree removal project have raised concerns that the companies doing the work have a perverse incentive to mark more trees for removal in order to make more money per tree.

ODOT's Post-Fire Tree Cutting: Arborists Say Excessive & Rushed

By Cassandra Profita

A growing number of people are sounding alarms over excessive tree-cutting as the state removes hazard trees damaged by last year's wildfires. Arborists who have worked on the project say the work is being mismanaged and needs to stop.

Oregon has a lot of cleanup work to do after more than 1 million acres of land burned in last year's wildfires.

That cleanup involves removing burned trees near roads and structures that could fall and create safety hazards. But which burned trees are truly hazardous and need to be removed?

More than 20 conservation groups sent a letter Tuesday to Interior Secretary Deb Haaland and Agriculture Secretary Tom Vilsack opposing the post-fire roadside logging proposed or actively being carried out by federal agencies. And a growing number of people are sounding alarms over excessive tree-cutting along scenic highways and protected rivers as the Oregon Department of Transportation and its contractors proceed with plans to cut nearly 300,000 trees deemed as hazardous.

The critics include arborists who have worked on the project and say the reckless tree-cutting operations across the state are being mismanaged and need to be stopped.

Images of roadside clear-cuts have sparked concern that contractors are rushing and cutting more trees than they need to because they want to cash in on Federal Emergency Management Agency funds that are expected to cover 75% of the hazard tree removal work.

Meanwhile, road closures surrounding the work make it difficult for the public to see which trees are being marked for removal.

But ODOT spokesman Tony Andersen says the state designed its hazard tree removal contracts to protect against cutting trees unnecessarily just to make more money.

He says safety is a top concern after last year's wildfires left hundreds of thousands of dead and dying trees that could fall and hurt or even kill people driving along state roads.

"I just drove through the Archie Creek Fire area, and the feeling of driving through a corridor with dead and dying trees on both sides of you is an uneasy feeling," Andersen said. "We're working to identify, evaluate, mark and then remove those trees so that no more lives are lost at the hands of 2020 wildfires."

While the state is moving carefully to remove trees, Andersen said, "there's bound to be some urgency there because the faster you remove them, the less time there is for them to hurt anyone."

According to Andersen, the state is using "professional certified arborists and professional certified foresters" to evaluate the burned trees using "a long list of criteria" to decide which ones should be marked for removal.



Hazard trees marked for removal along Oregon Route 138 near Glide where roadside trees burned in the Archie Creek Fire.

TONY ANDERSON/OPB

“No one in our task force wants to cut any more trees than we need to,” he said. “All this work is dictated and outlined by a specific set of criteria that provide the guidance for which trees are determined hazard trees and which trees will be removed.”

But arborists involved in developing and applying that criteria say it’s inadequate and it’s being used to remove trees that aren’t actually hazardous.

Arborists flag problems

Tom Ford worked as the head arborist for CDR McGuire, a company based in Florida that ODOT hired on a \$75.5 million contract to oversee the state’s wildfire debris removal project.

The company was contracted to provide guidance on which hazard trees to cut in nine different parts of the state that were impacted by wildfire. Initial estimates projected a need to remove more than 295,000 hazard trees.

Ford says his role with the company was required by FEMA to ensure environmental stewardship in the hazard tree removal work that the federal agency has already funded with \$140 million.

Part of his assignment was the hefty task of writing a set

of procedures for arborists to follow as they decided which burned trees near roads and structures should be removed.

As a certified arborist and hazard tree assessor with 30 years of experience falling hazard trees, Ford knew he was playing a critical role in a huge, complicated tree-removal job that very few people are qualified to do.

“It’s the most important role in the whole project – that’s how I interpreted it and that’s how I approached it,” Ford said.

He submitted what he thought was just the first draft of operating procedures for choosing which hazard trees to cut. But he says that draft wasn’t reviewed by other experts, and he received no feedback from his managers before it was implemented to guide the marking of hazard trees.

“What I proposed to ODOT was really simple because I wanted to just give people something they could get to the table with and start to argue and hammer out a real set of assessment guidelines,” Ford said. “It was never, ever, ever meant to be used in the field.”

Ford said the whole process was rushed, leaving arborists in the field without proper guidelines for marking which trees should be cut and which ones should be left standing to avoid unnecessary environmental damage.

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"There was incredible pressure on me by people who didn't understand what had to be done in order to do marking with due diligence," he said. "It was almost like they didn't think there were consequences to doing it wrong."

The project has already marked about 64,000 trees and removed about 24,000 of them statewide, according to ODOT. But Ford said the criteria arborists are using to mark trees for removal is inappropriate and inadequate.

"They're nowhere near resolving which trees should be cut," he said. "We have no real supportable criteria for how we're marking trees and we never have from the beginning."

ODOT declined to comment on Ford's employment with CDR Maguire, and the company has not responded to a request for comment.

But Andersen said there were multiple agencies involved in determining the criteria that are being used to mark trees for removal, including the U.S. Forest Service and the Oregon Department of Environmental Quality.

Ford said he was notified in January that he was no longer working on the project. He said he doesn't know why he was let go, but it's clear to him that the whole project is moving way too fast and needed more time to develop the proper guidelines for removing trees and train tree assessors.

"They're so far into something that's so wrong," he said. "The best thing that we can do is just stop it and start over."

Ford said ODOT doesn't need to be cutting so many trees so quickly because many fire-damaged trees will take years to become hazardous.

"As foresters, what do we do to bring this forest back to a state of health? We don't cut down every single tree as fast as we can just because it's partially burned," he said. "But that's what they're doing."

'A mismanaged operation'

Matt Allen, another arborist who worked on ODOT's hazard tree removal project in the field, says he saw the consequences of not having solid criteria for which trees should be cut.

Allen is a certified master arborist who is tree risk assessment qualified, an additional certification known as TRAQ. He was hired in December to work for Mason Bruce & Girard, a Portland-based environmental consulting company working with CDR Maguire to identify hazard trees.

According to ODOT, the consulting company's role is to help check the work of CDR Maguire employees and ensure hazard trees are marked correctly for removal.

Allen was directed to assess hazard trees along Oregon Route 138 on the North Umpqua River in Southwest Oregon, where the Archie Creek Fire burned more than 131,000 acres.

He says the people working alongside him for CDR Maguire were not certified arborists.

"They were a bunch of inexperienced people from the Southeast U.S. that had no idea what they were doing out there," he said.

Allen says he helped train these employees in tree species identification so they could enter data into a phone app that ap-



KRISTYNA WENTZ-GRAFF / OPB

Jon Haas, finance director for Breitenbush Hot Springs, looks over the decks of timber along Forest Service Road 46 on the way to Breitenbush, March 5, 2021.

plied an algorithm to determine which trees should be marked for removal.

The guidelines for choosing which trees were hazardous were constantly changing, he said, and the disorganized operation resulted in marking a lot of trees for removal that he didn't consider to be hazardous.

"Most of these trees are burned, scorched and eventually will die, but very few if any are actually hazardous at this time," he said. "I can count on one hand how many actually hazardous trees I found after tagging close to 5,500 trees for removal."

Allen says he felt like the companies doing the work were trying to mark the trees as quickly as possible so they could be removed before the public had a chance to learn what was happening.

"I've never seen such a mismanaged operation in my life," he said, noting that he hasn't worked on large-scale projects like this before but has done a lot of hazard tree assessments. "It just seemed like they were flying people out of the Southeast and throwing bodies at this project so they could continue to invoice and continue to bill out."

Sometimes, he said, up to a dozen employees would spend a whole day collecting sticks and debris. Meanwhile, he wasn't hearing much from the two companies managing the project and wound up overseeing the tree assessments himself with "little to no guidance."

Allen submitted his resignation in mid-February and explained in a note that the project didn't align with his values.

"This was pushed way too fast," he said. "From an arboriculture and forestry perspective, these trees aren't going to be hazardous for one, two or three years. And it really just started feeling like a money grab."

Allen said he believes most of the trees he marked would have died and become a hazard in the future, but they were not hazardous when they were marked for removal.

"None of them were actually a hazard tree, but they're billing it that way," he said. "It seems like a betrayal to the Oregon

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people, the indigenous people, landowners and to the natural environment.”

Mason, Bruce & Girard did not respond to a request for comment.

Is this a money grab?

Critics of the state’s hazard tree removal project have raised concerns that the companies doing the work have a perverse incentive to mark more trees for removal in order to make more money per tree.

But Andersen says that’s not how the contracts work.

So far, ODOT has spent about \$5.5 million on hazard tree removal, he said, and that money is drawn down from the \$140 million expedited payment the agency received from FEMA.

To ensure accountability, Andersen said, the project requires three rounds of hazard tree evaluation by three different groups, including arborists and foresters and a monitoring firm.

Tree removal is done by a separate set of contractors who face a \$2,000 fine if they cut a tree that isn’t marked for removal.

“There is a very thorough review process, accountability process and quality control process,” Andersen said. “Each one of these trees is individually evaluated and assessed and assessed again and then assessed the third time.”

However, the three groups doing the evaluations are made up of employees of just two companies: CDR Maguire and Mason, Bruce & Girard.

Those two companies are billing ODOT based on the number of hours worked, not by the number of trees removed. Another set of contractors come in to remove the marked trees, and they bill ODOT for the number of trees removed. According to their contracts, those tree-cutting companies can make between \$200 and \$8,000 per tree depending on the size and the difficulty of removal.

“It has nothing to do with the market value of the lumber,” Andersen said. “It’s going to cost more to remove trees from really steep terrain or terrain you don’t have access to than on a flat, easily accessible piece of land.”

In fact, the contractors cutting the trees don’t get to sell them, Andersen said, because the trees belong to the landowner.

Andersen said some of the trees removed from public land are being donated to conservation groups for habitat improvement projects while others are being chipped up and used for erosion control along streams.

“Ultimately we’re doing this for safety, not for any type of revenue,” Andersen said, noting that logs stacked in staging areas may be sold under a separate contract later so the proceeds can help finance the removal work.

Identifying a hazard tree

The science of identifying hazard trees can be complicated, especially when weighed against the risk of someone getting hit by a falling tree on a public road.

FEMA approved the removal of hazard trees that present an



Extensive roadside hazard tree removal after last year’s wildfires has raised concerns that the state is over-cutting trees that aren’t actually hazardous.

“immediate threat to life, public health or safety” and limited the authority to remove those trees to “trees identified as Danger, which typically are those with imminent failure potential.”

But even arborists who have only seen pictures of the trees that have been removed are raising questions about how the state is deciding which trees are posing an “immediate threat.”

Rick Till, a certified arborist who also has tree risk assessment qualification, said the wide swaths of trees removed along the road in the Breitenbush area raised major concerns for him that hazard tree removal operations had gone astray.

“Marking every tree in a corridor as an immediate threat to safety should be a huge red flag that something is wrong,” he said. “Blanket clear-cutting is beyond any plausible application of hazard tree assessment methodology.”

Many of the criteria the state is using to determine whether trees are hazardous have to do with the amount of the tree that is burned or damaged by fire such as the crown, bark or roots.

Bev Law, a professor emeritus at Oregon State University’s School of Forestry, said the external appearance of a burned tree is not a good way of judging whether it’s going to die and needs to be removed for public safety.

“Trees are generally designed to withstand fire,” she said. “These external indicators of fire damage, such as crown scorch, can appear dramatically damaging, but actually they pose little risk to the tree’s long-term survival.”

Instead of just looking at the outside of the tree, she said, you can assess its physiology by measuring how much water is moving through it.

“It’s really quite simple,” she said. “It’s with an instrument that’s actually made in Corvallis. It’s much more accurate in determining what’s actually happening inside the tree.”

Law said she recently saw the results of a hazard tree removal operation along a road near Opal Creek.



RALPH BLOEMERS/OPB

An aerial view of trees removed on a forest road near the Breitenbush River.

“It looks like way too much was removed,” she said. “Some of those trees were very healthy. They obviously had no scorch on them or just a little scorch, but they looked just fine and they were stacked high on the side of the road.”

Law, Till, Ford and Allen all agreed it can take years for burned trees to become hazardous, but the state doesn’t plan to wait that long to see which trees need to be removed.

Andersen said arborists are monitoring trees for a few months to see if they become less hazardous over time but the state is sensitive to the risks involved in leaving potentially hazardous trees standing.

“We wouldn’t monitor for years with safety being the top concern if that tree dies,” he said. “I don’t think anybody wants the unfortunate job of going and telling the family that someone died on the roadway because we were monitoring that tree that inevitably fell during an ice storm.”

A bird’s-eye view

Right now, Oregon Route 224 along the Clackamas River in the Mt. Hood National Forest is closed to the public while hazard trees are being removed.

Michael Krochta with the environmental activist group Bark wanted to know more about the hazard tree removal operation along the Wild and Scenic stretch of the Clackamas River that follows the highway. The U.S. Forest Service also has plans to remove hazard trees along other roads in the area.

With the road closed there aren’t many ways to see the area right now. So, his group decided to pay \$2,500 for a helicopter flight.

“These things are moving forward really fast, and there hasn’t really been too much opportunity for public input,” Krochta said. “Flying in seems to be just about the only way to be able to really get a sense of what things look like out there on the ground.”

The group arranged for videographers to record video footage of the hazard tree cutting along the highway and nearby



COURTESY OF CASCADIA WILDLANDS

An area cleared of burned trees for safety along Forest Service Road 46 near Detroit.

power lines, and in some cases Krochta could see that some of the cut trees still had green tops and some were cut very close to the Clackamas River’s edge.

“Cutting a whole lot of trees really quickly, possibly without really checking thoroughly to see if they are a hazard, that’s definitely a concern,” Krochta said. “In places like the Clackamas River and others that are such important river corridors for people, it really makes sense for these agencies to move forward with a lot of caution and patience.”

Democratic state Rep. David Gombert lives in Otis, where the Echo Mountain wildfire destroyed homes and left many burned trees. He’s been watching the cleanup and removal of hazardous trees for months, and he’s been seeing a lot of trees getting hauled off lately by log trucks.

“My concern is that I think we need to do cleanup, but I think we need to do it judiciously and cautiously and leave as much behind as we can,” he said. “My neighborhood has been transformed from a quiet, wooded neighborhood to intermittent clear-cuts. And this is not timber land.”

Gombert said people are being asked to sign forms that allow trees to be cut and removed without knowing they have the option of leaving the trees standing. He’s planning to use his position on Legislature’s House Committee on Wildfire Recovery to find out more about how ODOT is managing the hazard tree removal project.

“I’m not an expert arborist. I don’t have the knowledge and expertise to tell you whether these decisions are being well made. But as a legislator, I’ve certainly got the ability to find people who do know and ask a lot of questions,” he said. “I want to know that we’re cutting trees to make Oregon better – not to make money.”

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These interactive vulnerability maps spotlight a selection of communities in Oregon and Washington that bear greater attention as climate change worsens.

Getting to Zero: Decarbonizing Cascadia is a year-long project by nonprofit news organizations in the Pacific Northwest and British Columbia. Led by Seattle-based InvestigateWest, the project also will include contributions from The Tyee in Vancouver, British Columbia; national news site Grist.org; Crosscut.com in Washington; and Jefferson Public Radio in Oregon. More details can be found at www.invw.org/getting-to-zero/

Mapping Climate Vulnerability

As part of the yearlong reporting project “Getting to Zero: Decarbonizing Cascadia,” InvestigateWest commissioned a set of maps that provide digital windows into vulnerabilities spanning Washington and Oregon that are likely to worsen with climate change. These maps — and related tools developed by community advocates, academic researchers and governments in Washington, Oregon and British Columbia — are described in the Decarbonizing Cascadia series’ fourth article: Visualizing Climate-Vulnerable Communities.

The vulnerability maps spotlight a selection of communities in Oregon and Washington that bear greater attention as climate change worsens. The trio of maps highlight communities that simultaneously face:

- above-average risk of experiencing wildfire, flooding or extreme heat, and
- above-average prevalence of characteristics that tend to make communities more vulnerable to those climate impacts.

Consider wildfire vulnerability. Fire risk predictions by U.S. Forest Service scientists, developed for the agency’s Wildfire Risk to Communities information service, show that Washington and Oregon’s most intense wildfires are most likely to occur east of the Cascade Mountains.

But the interactive Wildfire Vulnerability map plots more than just communities facing heightened fire risk. It highlights communities that face heightened risk as well as above-average levels of poverty and rental housing — including some towns and small cities west of the Cascades.

The socioeconomic factors matter because they limit residents’ ability to prevent fires by, for example, upgrading to fire-resistant roofing.

One observation that jumps out of all three maps: climate vulnerability is to be found across Cascadia.

Learn more about the highlighted communities by using the map’s interactive tools. Zoom in anywhere by panning and double-clicking. Hover over the dots to see data on each community. Learn more by clicking on a community and then clicking the provided link.

Data sources

Montana-based Headwaters Economics created the interactive visualizations using a pair of powerful mapping tools that the community planning firm launched last year.

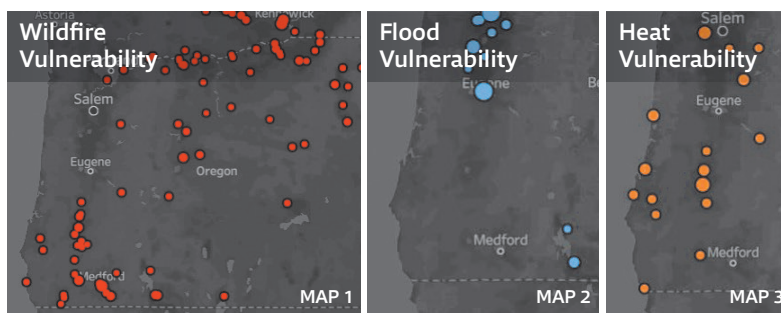
Socioeconomic variables are from the 2018 U.S. Census Bureau’s American Community Survey. Variables include the percent of families in poverty; people who are Asian, Black, Hispanic or Latino, and/or Native American; housing units that are rentals; people over the age of 65; and people with disabilities. Average values are for Oregon and Washington combined.

Wildfire risk is the “risk to homes” data from USDA Forest Service Wildfire Risk to Communities. “Wildfire risk rank in state” is shown as a percentile for each state individually. For example, if an Oregon community’s “wildfire risk rank” is 80, it has greater wildfire risk to homes than 80% of the communities in Oregon.

Flood risk is from FEMA and is shown as the percent of land in a community within the 500-year floodplain, which includes all 100-year floodplain areas. Average is for Oregon and Washington combined.

Heat exposure is from the Multi-Resolution Land Characteristics Consortium and it shows area lacking tree canopy based on remotely sensed data from 2016. Average is for Oregon and Washington combined.

To interact with these vulnerability maps, go to www.invw.org/2021/02/24/mapping-climate-vulnerability/



Data sources: MAP 1: US Census, American Community Survey, USDA, Forest Service, Wildfire Risk to Communities (wildfire.org). MAP 2: Data sources: US Census, American Community Survey; FEMA. MAP 3: Data sources: US Census, American Community Survey; Multi-Resolution Land Characteristics Consortium

Peter Fairley is senior editor for energy and climate at InvestigateWest.



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RACHEL MARTIN &
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With Her Recording Series ‘Rising Sun,’ Lara Downes Re-Centers Black Composers

You might know her as the host of NPR Music’s web series, *Amplify with Lara Downes*, or by her work as a concert pianist – through each, Downes’ goal has been to elevate the work of Black artists. Her new project, Rising Sun Music, is something of a combination: Downes will release a mini-album every month, for as long as she can keep it up, to highlight overlooked and forgotten compositions by Black artists in the classical music tradition. In honor of Women’s History Month, its latest entry focuses on some overlooked and under-appreciated bodies of work by women composers and performers.

“It gets very frustrating to always be looking up at a lineage that doesn’t reflect you,” Downes says. “So as a person of mixed race, it was very personal at first. And then it became a story that I really wanted to tell, because it’s a story that changes another story. You know, it changes the story of what is classical music, but it also changes the story of what is American history.”

Rachel Martin spoke with Downes about three artists she’s recently featured in the series, and how she hopes their work, some of it forever lost to history, will inspire younger artists.

Rachel Martin: Your new recordings are interesting because, while the composers aren’t exactly unknown, some of the compositions are unknown. And they seem to reveal something about each of the women. Let’s talk about these. I want to start with “Barcarolle,” by Florence Price. Just give us a sense of who Florence Price was.

Lara Downes: Well, she was a force of nature. She was this woman who kind of lived outside of her time, or ahead of her time. She was born just before the turn of the 20th century in Arkansas, migrated north to Chicago and just had this tremendous career. She made history in 1933. She was the first Black female composer ever performed by a major symphony orchestra, with the Chicago Symphony at the World’s Fair. And she just had ambitions that, you know, they resonate with me... trying to make her way in this very male, very white world. And she did extraordinary things.

What does this piece reveal about her?

For one thing, this is a world premiere recording. The reason for that is that much of her work was lost. It was not discovered until 2009, when a young couple renovating a house in Illinois found boxes and boxes of discarded manuscripts.



MAX BARRETT/COURTESY OF THE ARTIST

Lara Downes. Her recent album, *Phenomenal Women*, featured recordings of compositions by Black female composers whose legacies have been overlooked by the classical establishment.

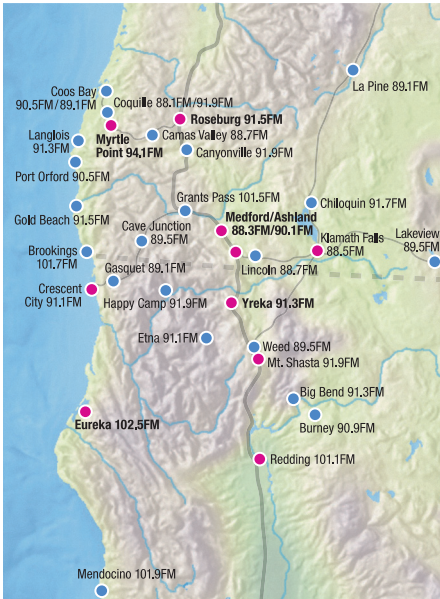
You know, a chance discovery ... So I’ve been involved in resurrecting all of this lost music. And this piece of music shows me her really workmanlike, everyday side. She was a hardworking composer; she was writing to pay the bills. She’s writing music to be played by young pianists, by students. And there’s the ambitious side, that’s writing symphonies and wanting to kind of make a name for herself—and then there’s the part that’s just really like everyday practicing her craft. I think that’s what we hear in this very intimate little piece.

Let’s talk about another artist, Hazel Scott. This is called “Peace of Mind.”

I think people who do know the name Hazel Scott know her as an entertainer: She was a major star in the ’30s and ’40s. She was a child prodigy—she became famous for these flashy, jazzed-up versions of classical music, which was kind of a thing at the time. She was in movies, [and] was the first black

Continued on page 28

Classics & News Service



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7:00pm State Farm Music Hall

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9:00am Millennium of Music
10:00am Sunday Baroque
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2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm Center Stage From Wolf Trap
8:00pm State Farm Music Hall

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Rhythm & News Service



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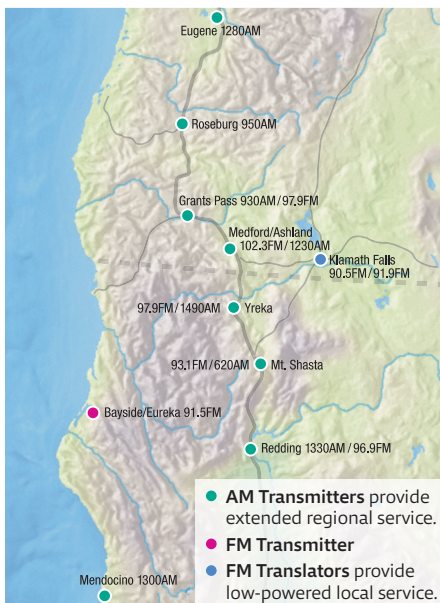
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3:00pm Folk Alley
5:00pm All Things Considered
6:00pm American Rhythm

8:00pm Conversations from the World Cafe
9:00pm The Retro Lounge
10:00pm Late Night Blues
12:00am Undercurrents

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9:00am TED Radio Hour
10:00am This American Life
11:00am The Moth Radio Hour
12:00pm Jazz Sunday
2:00pm American Routes
4:00pm Sound Opinions
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7:00pm Fresh Air (repeat)
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8:00am Day 6
9:00am Freakonomics Radio
10:00am Planet Money
11:00am Hidden Brain
12:00pm Living on Earth
1:00pm Science Friday
3:00pm To the Best of Our Knowledge
5:00pm Politics with Amy Walter
6:00pm Selected Shorts
7:00pm BBC World Service

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9:00am Innovation Hub
10:00am Reveal
11:00am This American Life
12:00pm TED Radio Hour
1:00pm The New Yorker Radio Hour
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5:00pm To the Best of Our Knowledge
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Our Deepfake Future

Raffaela Spone of Chalfont, Pennsylvania wanted to make sure her teenage daughter got a spot on the Victory Vipers All-Star Cheerleading Squad.

In March, Spone was arrested and charged with 3 counts of cyber harassment of a child. Investigators alleged that Spone had created "deepfakes" of three teenage girls who, like her daughter, were trying to earn a spot on the highly competitive Victory Vipers.

Spone allegedly copied photos and videos from the girls' social media accounts and altered them to show the girls drinking, vaping, and in the nude. According to investigators, Spone then anonymously sent those deepfakes to the Victory Vipers coaches in an effort to get the girls disqualified from making the squad.

Deepfakes are getting easier to create using commercially available apps. Reasonably good deep fakes can now be created on a smartphone. Some deepfakes are modifications of pictures or videos, others modify both the audio and video to make it appear as though someone said something that, in reality, they never said.

More advanced deepfake software uses artificial intelligence (AI) algorithms to map and mimic speech patterns and facial movements so that they can be digitally reconstructed. These types of deepfakes can be difficult for unaware consumers to detect.

For example, the recent "DeepTomCruise" video that went viral on the social media platform Tik-Tok. In that deepfake video, a fake Tom Cruise is shown hitting a golf ball then crouching down in front of the camera and saying, "Hey listen up sports and Tik-Tok fans, if you like what you're seeing, just wait until what's coming next."

The viral "DeepTomCruise" was created by a collaboration between the Belgian visual effects artist Christopher Ume and the Tom Cruise impersonator Miles Fisher.

"I'd like to show people the technical possibilities of these things," said Ume in a recent interview in *The Guardian*. "I don't intend to use it in any way where I would upset people—I just want to show them what's possible in a few years."

What's coming next is that everyone and their mother (quite literally) will be able to easily create and disseminate highly realistic deepfakes. And given the accelerating pace of advancements in AI, this will probably take less than a few years. Might be as early as next year.

Either way, our deepfake future is quickly arriving and we're not ready for it. Of all the dystopian futures I've imagined, faking ourselves to death hadn't, until now, been one of them.

Deepfakes are so potentially perilous that the Defense Advanced Research Projects Agency (DARPA) is working with leading AI researchers to "get ahead" of the deluge of deepfakes



COURTESY WIKIPEDIA

An example of deepfake technology: in a scene from *Man of Steel*, actress Amy Adams in the original (left) is modified to have the face of actor Nicolas Cage (right).

that will be flooding the Internet in the near future.

Currently, researchers at the University of Colorado Denver are working with DARPA to create convincing deepfake videos that can then be fed to machine-learning algorithms that will "learn" how to detect them.

In short, we are in the midst of a clandestine and very dangerous AI war in which there are AI algorithms being created to produce very convincing deepfakes and other AI algorithms being created to detect deepfakes.

For the past century, we have relied on audio and video to document history and be the bedrock of our shared reality. And despite all of that, there are still people who believe the Holocaust didn't happen, the moon landing was fake, and 9/11 was staged.

In the short-term, increasingly sophisticated and ubiquitous deepfakes will erode our trust in audio and video as reliable mediums for documenting what really happened.

"The problem may not be so much the faked reality as the fact that the real reality becomes plausibly deniable," says Professor Lilian Edwards, an Internet law expert at Newcastle University.

In the long-term, deepfakes will become sophisticated and

Recordings

Continued from page 23

American to ever host her own TV show. But then everything kind of fell apart in the '50s, in the McCarthy era. She was blacklisted and ended up moving to Paris. I feel like her life is remembered more in snapshots than in the fullness of who she was.

What drew you to this piece?

It's one of the pieces that she wrote herself. She was mostly working with sort of American Songbook standards, but she did write some of her own music. And I think it reflects her authentic voice. She recorded this piece in 1955, and it's a beautiful recording... but I wanted to bring this music into the present. A friend of my son's, a teenage jazz fanatic, transcribed this for me note by note. So it just kind of feels like we're dusting her off and bringing her back.

I love it. We're going to hear about one more artist, Nora Douglas Holt and her song, "Nora's Dance."

If I could travel in time, I would love to go back to the Harlem Renaissance—that energy, that creativity, that blossoming. And Nora Douglas Holt is one of the people I would love to visit. She was wild and crazy, just this larger-than-life character ... She was known for her wild parties, and was kind of a muse and a patron of the Harlem Renaissance. But she was also this fiercely creative woman: a writer, a composer. And she wrote a *lot* of music. Most of it is lost to us because, in 1926, she went abroad for an extended stay. And while she was gone, all of her stuff was stolen, including, I understand, almost 200 musical compositions. So this one had been published in a magazine, a literary journal that she had founded.

And so we still have it. And I was really happy to preserve this piece of music.

You retitled the piece, you call the recording "Nora's Dance," but that wasn't the original title, right?

Right. This is a beautiful, fun, very accessible piece, and it's perfect for piano students. My central mission with this whole project is about the next generation, it's about the little girls who are out there—I want them to see themselves in this music. But the title, the original title, of this piece was "Negro Dance." And that's complicated. It's problematic for me. And I think it would be problematic for a lot of piano teachers who would be looking to assign a piece of music for their students. So after a lot of discussion with some colleagues, I changed the title. I felt like "Nora's Dance" was so appropriate here, because it is this one piece of music that we have, it's remembering the woman and her spirit. I knew some people would take issue with that liberty, but I want to give this piece and all of this music a place in the modern world, and give it a future.

The full interview as well as samples of the music discussed in this piece can be found at www.npr.org/sections/deceptivecadence/

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Inside The Box

Continued from page 27

elaborate enough to credibly manufacture entire events. Or worse—real events will be replaced with deepfakes, essentially overwriting history.

This, of course, has already been happening throughout recorded history, but the rate has been much slower and the tools limited. Perhaps ironically, the digitization of information has made it more malleable and fragile. Deepfakes are like a virus to the infosphere, threatening to take over its host and destroy it.

Before the Internet, information was filtered through people. Today, it is filtered primarily through digital systems. In just a few decades, we have replaced a very old methodology that evolved over tens of thousands of years with a very new one that we do not fully understand nor control.

And we can't go back. We can only go forward into the uncharted territory of the future in which the technologies we are developing have just as much of an opportunity to destroy us as they do to save us.



Scott Dewing is a technologist, writer, and educator. He lives in the State of Jefferson.



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In effect, O! has now become a fourth stage, seen in 58 countries and reaching an audience of ten thousand viewers.

“If this were played upon a stage...”

(*Twelfth Night*)

I am a great admirer of the work of Geoffrey Riley on *The Jefferson Exchange*: I’m proud to count him as a friend, and pleased that we have shared a stage together on a number of occasions down the years. We arrived at JPR within a few months of each other, and the similarity in our names can cause confusion at the station from time to time—when the schedule for live Fund Drives (remember live Fund Drives) is being drawn up, he is GR1 and I am GR2. Our birthdays are in the same month, and we found ourselves conducting similar interviews within days of each other earlier this year. GR1 interviewed OSF Artistic Director, Nataki Garrett and Executive Director David Schmitz for *The Jefferson Exchange*, and I had a conversation via Zoom with Ms. Garrett the following week. This column is the product of both of those interviews.

I was wary of using Zoom, but I didn’t have any embarrassing objects behind me, and I wasn’t interrupted by pets or children. However, it was a fine afternoon and the sun on my beard made me look like the ghost of Hamlet’s father and completely obscured the fact that I was wearing my best Shakespeare t-shirt. I found Nataki Garrett to be charming, open, engaging, enthusiastic and honest: at no time did she give the impression that she’d answered questions like mine a dozen times before. I began by asking her to think back to February 2020 when she was already planning the 2021 season. Although stating that this would have been an exciting season, she felt, understandably, that it would be unfair to reveal more detail of what might have been.

Of the productions scheduled for 2020 which were never seen, only one, *Confederates*, has been retained to be staged (we hope) in the autumn of this year. Nataki explained that she was reluctant to bring back others, partly because of cast size, but also because she believes strongly a season is created with integrity and should not be cherry-picked.

We spoke of the OSF stage productions from earlier seasons which were to be streamed online this spring: you will have had the opportunity to see *Julius Caesar* in March and *Manahatta* in April with *Snow in Midsummer* still to come in May. These are all part of the O! project, a venture which was Nataki’s own initiative and has proved very successful. It was not scheduled to start until this year but has become a lifeline since it began in the 2020 shut-down. In effect, O! has now become a fourth stage, seen in 58 countries and reaching an audience of ten



Nataki Garrett

PHOTO BY BILL GEENEN

thousand viewers. It has brought in revenue and helped pay cast and crew members during this most difficult time.

Of the four plays scheduled to be staged in the autumn, three will be filmed just in case there are still restrictions on audience size (and for later possible use). The exception is August Wilson’s play *How I Learned What I Learned*—it proved difficult to get the rights to film this play—but OSF is very excited to be able to put this piece on stage, not least because Steven Anthony Jones is one of only two actors designated by Wilson to perform this one-man show (originally performed by Wilson himself).

We spoke of the logistics of getting audiences in and out of theatres safely, especially since a large percentage of that audience comes from out of town and out of state. Using the open-air Elizabethan theatre looked to me an attractive idea but

Theatre

Continued from page 29

the threat of losing performances because of smoke had slipped my mind, and although I could see that plays with small casts could look lost on that vast stage, I had not realised how much more expensive it was to produce plays there than in the other two venues. I was heartened to discover, however, that the possibility of concerts on the open-air stage was being actively considered.

One venture to which I am very much looking forward is *The Cymbeline Project*, which is scheduled to be streamed on O! this autumn. This project had its genesis last year in the Boar's Head group which considers possible future productions. It will be an episodic, serialised version of Shakespeare's play retaining his language but using different settings to explore the themes of the play within the context of our own political world—it is a relocation rather than a translation.

Nataki will work alongside director Scarlett Kim, a Seoul-born, Los Angeles-based artist, theatre director, curator, producer, and writer working with performance across media and borders and co-founder of The Mortuary company in Los Angeles. This will be a cross-medium product to be recorded in Ashland and L.A. To whet your appetite, The Mortuary is described as “a laboratory for unclassifiable practices in life and

art.” Nataki explained that she had only two stipulations about this project—that Shakespeare's language be retained and that each episode end with a cliff hanger. She is clearly enthusiastic about working with Kim (“She is much younger than me”) who brings a different range of contacts to the project.

Cymbeline was one of the remaining plays in the Canon in a Decade project, a venture which will not now be completed—a further victim of the pandemic. However, Nataki spoke of this loss with a sense of freedom—she can now choose from any of Shakespeare's plays in seasons to come.



Geoff Ridden has taught in universities in Africa, Europe and North America. Since moving to Ashland in 2008, he has become a familiar figure on radio, in the theatre, in the lecture hall and on the concert stage. He is artistic director of the Classic Readings Theatre Company and has a particular interest in adaptations of the plays of Shakespeare. Email geoff.ridden@gmail.com



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TOM BANSE

There is precedent under federal law for counties to switch states, but it requires the two state legislatures to agree, plus sign off from Congress.

Idaho Legislature Lends Sympathetic Ear To Oregon Group That Wants To Redraw State Lines

On April 12, Idaho legislators gave a warm reception to an Oregon group that wants to redraw state lines so that conservative eastern and southern Oregon would become part of the expanded state of “Greater Idaho.”

A separate group formed by Washington State farmers is pursuing the same idea for eastern Washington.

Two leaders of the group Move Oregon’s Borders got a friendly, if somewhat cautious reception when they pitched their idea at a joint Idaho House and Senate committee hearing at the statehouse in Boise.

“We very much appreciate your coming,” said House Environment, Energy & Technology Committee Chair Barbara Ehardt (R-Idaho Falls). “It’s an intriguing conversation. For me, the resources and what Oregon offers is intriguing to me.”

The president of Move Oregon’s Border, retired nurseryman Mike McCarter of La Pine, told the Idaho lawmakers that rural Oregon residents want to associate with a state government more in tune with their values than the current liberal power structures in Salem and Portland.

“Most Oregonians live in northwest Oregon and their representatives listen to their constituents about issues surrounding that urban population,” McCarter said. “If northwest Oregon wants special laws or social experiments and taxes to support these issues let them have it. But let rural Oregon go.”

A recently formed Washington state political group called the Committee for Liberty, which wasn’t invited to present in Boise on Monday, makes a similar argument about there being a policy divide between Democratically-controlled Olympia and the desires of eastern Washington counties.

Idaho lawmakers posed lots of questions to McCarter and his co-presenter, former Republican Speaker of the Oregon House Mark Simmons of Elgin. The border realignment advocates didn’t have instant answers for what would happen to the state prisons in eastern Oregon or how to reconcile the two jurisdictions’ differences on marijuana legalization.

Senate Minority Leader Michelle Stennett (D-Ketchum) noted that Idaho has a much lower minimum wage than Oregon.

“How do you blend that?” the skeptical Stennett asked. “I’m sure Oregonians don’t want to be receiving \$7.25 per hour if they’ve been receiving something higher.”

“We have a lot of smart people who can work out these details,” Simmons replied. “I acknowledge there are significant details... a lot of them. Where there is a will, there is a way.”

Simmons and McCarter argued Idaho could benefit in mul-



Map of proposed boundaries of Greater Idaho. The northern California portion is on the back burner for now.

iple ways from absorbing a big chunk of Oregon. They held out the promise of increased tax revenue, job creation and better access to the Pacific Rim for exports via control of Coos Bay compared to Columbia and Snake river shipping, which is reliant on disputed dams.

There is precedent under federal law for counties to switch states, but it requires the two state legislatures to agree, plus sign off from Congress. Democrats who run the show in Salem have evinced zero interest in relocating the state boundaries with Idaho.

In a floor speech Monday, Eastern Oregon state Sen. Lynn Findley (R-Vale) urged his colleagues to acknowledge and address the frustrations of rural Oregonians or be open minded to secession. The reference to border moving did not get a rise out of the Democratic Senate majority in Salem.

“This is a longshot in many estimations,” Simmons said at the Boise hearing. “We’ve got a lot to prove.”

McCarter and Simmons said citizen initiatives on the ballot in five Oregon counties next month would carry a lot of weight for the Greater Idaho movement. Voters in Baker, Malheur, Grant, Lake and Sherman counties will weigh in on May 18 on

measures that direct county commissioners to hold meetings to discuss and promote the idea of relocating the Idaho-Oregon border.

A first round of advisory votes last November in four other Oregon counties rendered a split decision in which Jefferson and Union county voters gave narrow approval and Douglas and Wallowa counties' electorates rejected the idea. The upcoming votes could be more significant because without support from the easternmost Oregon counties, any others that may want to join Idaho would be geographically cut off.

The separate group that formed in eastern Washington to advocate for moving the Idaho-Washington state line west has no plans to go to the ballot anytime soon.

"We're taking a slow, methodical approach to build our organization and base," said Committee for Liberty chair Elliott Goodrich, who is a farmer and Moses Lake school board member. "It's going to take years."

Goodrich said his political committee came together this winter, spurred in large part by a feeling that rural folks had no voice in the direction of state policy. He said the founders were appalled by proposals for taxing carbon emissions, elimination

of the agriculture sector's exemption from paying overtime and legalization of simple drug possession.

In an interview, Goodrich argued that "redrawing borders is more feasible" than past, failed attempts to create an entirely new state. For many years, conservative Spokane lawmakers have introduced proposals at the state legislature to cleave Washington state into two and create a new state out of the eastern half. Those bills have never advanced.

An even longer running movement to form the new state of Jefferson out of southern Oregon and northern California has never gotten much traction either.



Tom Banse is a regional correspondent for the Northwest News Network, covering business, environment, public policy, human interest and national news across the Northwest. The Northwest News Network is a collaboration of public radio stations, including JPR, that broadcast in Washington, Oregon and Idaho.



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JES BURNS

We Could Learn A Thing Or Two About Social Distancing From Animal Kingdom

It's a bizarre thing to think about: Just over a year ago, no one had even heard of social distancing. Now, one COVID-19 pandemic later, it's become a way of life.

We stay 6 feet apart. We avoid large gatherings. We stay home.

Well, we mostly do these things.

"We sometimes have selfish motivations. So we can see right now that we're sometimes doing things that are not benefiting everyone. We're doing quite the opposite, right?" said University of Texas researcher Sebastian Stockmaier.

In some ways, despite all the practice we've had, humans just aren't that good at social distancing.

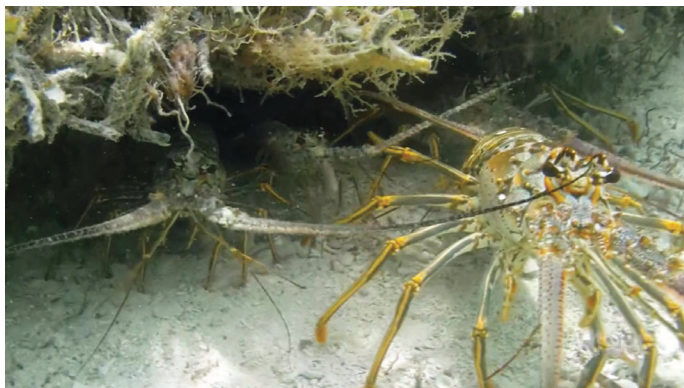
Stockmaier is a behavioral ecologist and lead author on a review paper that shows we're not alone in practicing social distancing.

"We are not the only ones that are constantly facing infectious diseases. Animals have evolved these strategies to cope with these diseases as well," he said.

And in some ways, their devotion to social distancing puts our efforts to shame.

Scientists have found that many species in the animal kingdom, including several found in the Pacific Northwest, practice social distancing. Some species of insects, fish, monkeys, rodents, birds and bats all have been observed using forms of social distancing when illness or pathogens are present.

"Social distancing is just a fancy new term we now put on anything where we just decrease contact to avoid transmission. But that's just common sense to avoid becoming sick," said paper co-author Nathalie Stroeymeyt, a senior lecturer at the University of Bristol who studies ants.



DUNCAN BURNS

Spiny lobsters can detect when other nearby lobsters are ill and will abandon the safety of a shared hole to avoid sickness.



OREGON FIELD GUIDE

Honey bees have been observed kicking sick bees out of the hive. Scientists consider this a form of social distancing called exclusion.

But in fact, there are many different common-sense techniques animals use to keep themselves and their social networks safe from disease. And different animals use different social distancing techniques.

Avoidance: Spiny lobsters can detect illness in urine and will abandon the safety of a nice crevice if they pick up the scent coming from other lobsters nearby. Humans use avoidance when we avoid walking near someone who's coughing or sneezing in the supermarket.

Exclusion: Honeybees have been observed forcibly kicking sick bees out of the hive. Leper colonies or the forced quarantine of the woman known as Typhoid Mary – an asymptomatic carrier of typhoid who infected many others in the early 1900s – is a good example in humans.

Passive Self-Isolation: When vampire bats get sick, they become lethargic and don't interact with other bats as much. This is common in humans, as well, and lessens the likelihood of passing on the illness. There's still debate if animals evolved this specifically for social distancing reasons, or if it's just a fortuitous side effect of the immune response.

Active Self-Isolation: Sick ants will actively stay away from their nest – they'll self-isolate to keep their colony safe. Humans do this when they choose to quarantine themselves after being exposed or testing positive for COVID-19.

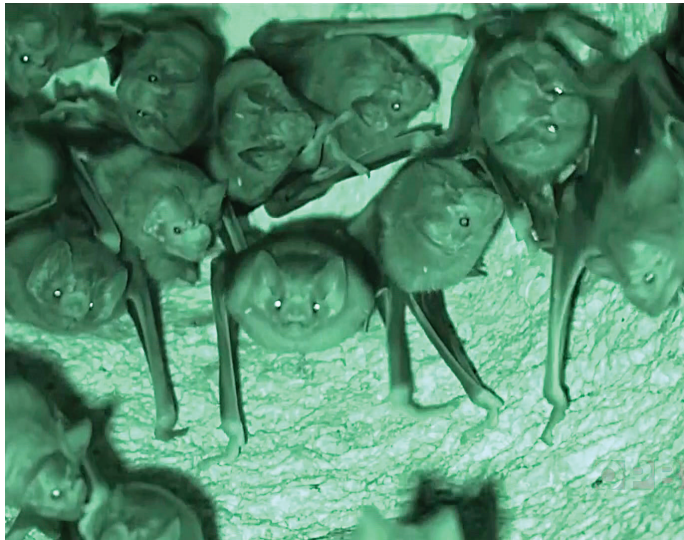
Proactive Social Distancing: Like humans who've been observing the 6-foot rule during the pandemic, ants have been

JPR News Focus: Science & Environment

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observed giving each other more space than normal when sick ants are around.

Of all the non-human animals that socially distance, ants could be considered the champions.



CARTER LAB, SMITHSONIAN TROPICAL RESEARCH INSTITUTE

When vampire bats are ill they are less active socially, which slows the spread of disease.

“The ants do have an extreme diversity of strategies to avoid disease and have had millions of years to evolve those,” Stroeymeyt said. “They’re social animals just like us. If an infectious pathogen comes in, it could be disastrous. So they’ve evolved a lot of ways to avoid epidemics.”

But unlike humans, who have complex and often competing motivations (and can be rewarded for being selfish), ants are laser-focused on preserving their own colony over all else.

“If ants could wear masks, I’m sure they would,” she said.

It’s this all-in devotion to social distancing that humans could learn from.

“In these ants, everybody pulls on the same string. It’s like this coordinated response that prevents the pathogen from spreading,” Stockmaier said.

“If we had all worn masks at the very beginning or we had all followed the (social distancing) rules at the beginning for a while, I think we would be in a lot better position than here right now.”



Jes Burns is a reporter for OPB’s Science & Environment unit. Jes has a degree in English literature from Duke University and a master’s degree from the University of Oregon’s School of Journalism and Communications.

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EMILY CURETON

At the Farmers Co-op Antiques Mall in Redmond, the symbols of white supremacy seemed to blend in with all the other merchandise.

Symbols Of White Supremacy Confront Oregon Shoppers At Antiques Mall

Editor's note: This story contains descriptions that may be offensive.

Objects from the past fill every corner of the Farmers Co-op Antiques Mall in central Oregon: decoy ducks nested among the rusty typewriters, musky clothes and toys made for children who grew old long ago.

The floorboards creak as customers wander this maze of booths. A couple of months ago, one glass display case looked a lot like dozens of others full of knickknacks. But something inside the well-lit case made 15-year-old Lily Gallentine do a double take.

"Am I seeing that right?" she remembers thinking. Then, she says, her heart began to race.

"There were a bunch of different Nazi pins. There was a poster in the background, saying 'coon' and 'monkey.' There was a Black doll in the background, which I thought was weird," Lily says.

The Nazi pins were coin size and had swastikas on them.

Before that day, the store had been a refuge for the 10th-grader from Redmond, Ore.: "Just to get out. We go to a few antique stores, poke around and have some fun." She says she likes to "see the stories behind certain things."

A week before Christmas, Lily was hunting for toy cars to give to her dad, who collects them. Instead, she found the case of swastikas; their price tags said \$36 each. The pins were neatly lined up next to an ashtray with a blackface caricature from the now-defunct Coon Chicken Inn, a restaurant chain until 1957. More of the chain's racist merchandise was on sale, like a poster marked down to \$18.

Mass protests since the spring of 2020 have brought more attention to racism in systems, actions and beliefs. But as Lily discovered, hate can also take the shape of objects. Her mom, Andrea Utz, joined Lily in front of the case that day. Utz says she felt "stunned, then disappointed and then just like, 'Ugh, here we go, again.'"

Again because last summer at least one person targeted the family with a racist action at their own home.

"We put up a Black Lives Matter sign in our yard, and a day or two later it was stolen. It was gone," Lily says. The family responded by planting a new sign, this one a little closer to the house. "And a day later, we were just sitting at the dinner table, and the doorbell rang."

Utz got up and answered. But no one was there. On the porch, someone had left a watermelon — the letters "BLM" carved into it with a permanent marker. In a photograph Utz took, the rind looked chiseled because the letters had been re-



The Farmers Co-op Antiques Mall in Redmond, Ore., included, until recently, a vendor selling Nazi memorabilia and racist caricatures.

written so many times and with such force. The newly placed yard sign was gone.

Watermelons have long been subverted as symbols of racism against Black Americans. The Deschutes County District Attorney's Office assigned an investigator to look into the incident as a possible hate crime. But neither prosecutors nor Redmond police turned up any leads, according to Deschutes County District Attorney John Hummel.

Months later, Utz, who is white, is still shaken: "I'm not going to let my daughter, who is a person of color, walk around alone at night here, even with her friends," she says.

The population of Redmond is 90% white — a demographic rooted in Oregon's legacy of systemic racism. The Oregon Constitution originally forbade Black settlers from moving to the state. Other laws prohibited Black people from owning property and making contracts. These exclusion laws were repealed almost a century ago, but more racist language in Oregon's founding document wasn't removed by voters until 2002.

At the Farmers Co-op Antiques Mall in Redmond, the symbols of white supremacy seemed to blend in with all the other merchandise.

"Well, yeah. That's memorabilia that people buy," store owner Ike Abbas said when first reached about the display. "I've been doing it for 37 years, and people enjoy it. Blacks even buy it. We got one gal in there that is Black and she sells a lot of stuff."

When pressed about the juxtaposition of swastikas with Black Americana and racist caricatures, he defended the ven-

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NPR Special Series: Race & Injustice

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dor's option to sell whatever they want in a space rented from Abbas for \$55 per month.

Vendors can sell what they please, the antiques dealer said, as long as it's legal, "and we don't sell guns just because people break in to get guns."

But after reporting from Oregon Public Broadcasting, the store faced a public backlash. The anti-Semitic objects and some of the other racist items were removed.

Selling Nazi and racist memorabilia isn't against the law in the U.S., but with national conversations about the country's racist history ongoing, the purpose of such sales is in question — particularly when the items are jumbled together with no historical context.

Motives for collecting racist antiques

"The only audience that is going to be into racist Black Americana, as well as Nazi memorabilia, would presumably be a racist audience," says historian Mark Pitcavage, who monitors extremism for the Anti-Defamation League. The nonprofit's mission is to expose anti-Semitism and other forms of bigotry.

Pitcavage says there are nuances to why people collect some offensive items: Context is key — such as whether an object is in a museum or for sale. The motivations of the collector are important to consider.

"You have to treat these items very carefully," Pitcavage says.

One person who has spent a career learning to be careful with racist artifacts is sociologist David Pilgrim. He remembers being about 12 when he got his first example at a flea market. He thinks it was a "mammy" saltshaker, which he bought and destroyed in front of the vendor "as an act of defiance."

"Growing up a multiracial Black-identified kid in the Deep South in the last days of Jim Crow, I thought about race a lot," Pilgrim says.

Over the decades, he kept collecting racist objects — accumulating thousands of everyday items "that you would find in someone's home, in their kitchen, in their restroom, in their living room."

Pilgrim eventually became a teacher and started using his collection as an educational tool. He says he would often start with a simple question.

"When you look at this, what is it you see?" he asks. "And it will always amaze me how people reared in the same way, often the same hometowns, will have such divergence in the way they look at an object, especially one dealing with race."

Pilgrim's collection would become the basis for the Jim Crow Museum of Racist Memorabilia at Ferris State University in Michigan. He refers to the museum's holdings as propaganda: "Because when we show these racist depictions in cookie jars, in toys, in games, in everyday objects, it's a very sneaky way to spread those ideas."

The ideas stereotype Black people as subservient, foolish, evil or less than human. And these ideas are still trafficked in the form of memorabilia.

"Those Jim Crow ideas, those Jim Crow representations, those Jim Crow lies — morphed into and continue to exist in the present," Pilgrim says.

For instance, among the newer items in the museum, former President Barack Obama is portrayed as a monkey, a cannibal and a sexual predator.

For Oregon teen Lily Gallentine, it's a sign of progress that one of the local antique stores removed racist and anti-Semitic items.

"I just try to remember like, 'Hey, this is the reason why I'm going to protests and I'm educating myself and educating others and raising my voice,'" Lily says.

Her family has put a new Black Lives Matter sign in their front yard, a visible marker that they haven't been forced into silence. But her courage comes at a cost too. In addition to the sign, the family installed a security camera.



Emily Cureton is OPB's Central Oregon Bureau Chief. She formerly contributed award-winning programming to Georgia Public Broadcasting and Jefferson Public Radio, and reporting to community newspapers like the Del Norte Triplicate in Crescent City, California, and the Big Bend Sentinel in Marfa, Texas. She can be reached at ecureton@opb.org.

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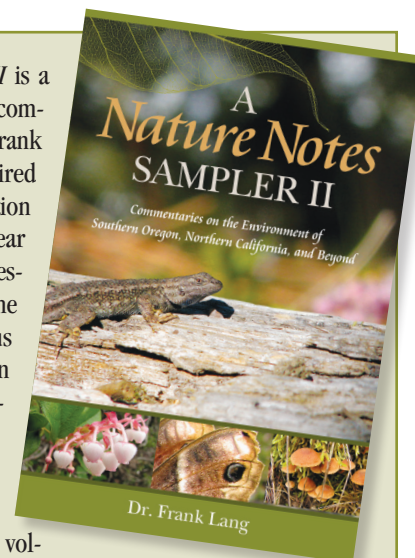
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Journalists Think Everyone Supports The Values That Drive Our Work. It Turns Out, Not So Much.

We journalists tend to believe we're the good guys. We're the only profession with specific protections written right into the very first amendment of the Constitution. We comfort the afflicted and afflict the comfortable. We stand for Truth, Justice and the American Way (Is it a coincidence that Superman's alter-ego Clark Kent was a mild-mannered reporter for a great metropolitan newspaper?).

Sure, we know that in surveys about admired and trusted lines of work, journalists customarily rate near the bottom of the list, somewhere between used car salesmen and members of Congress. And we all know of egregious abuses of the power of the press that we like to blame for those low approval ratings.

But in general, we tend to see journalism as a higher civic calling, speaking truth to power, shining a light where it's most needed. The motto on the masthead of the *Washington Post* says it all: "Democracy Dies In Darkness." And we like to think our fellow citizens support the values that guide our work.

What are those values? *Washington Post* media critic Margaret Sullivan recently characterized them this way:

Oversight. We're the watchdogs keeping an eye on government officials and other powerful people and institutions.

Transparency. We believe it's best to put information out in the open, not keep it hidden.

Factuality. It's crucial to provide as much accurate information as possible to get to the truth.

Spotlighting wrongdoing. We think society's problems are best solved by exposing them to public criticism.

Giving a voice to the voiceless. It's our job to advocate for those lacking power or social standing.

I think you'd be hard-pressed to find a reputable journalist who didn't see this as, at the least, an aspirational expression of our touchstones as a professional culture. The official Code of Ethics of the Society of Professional Journalists leans heavily on exactly these values.

But according to research recently released by the Media Insight Project, it seems most Americans don't believe those values to be all that valuable.

As the researchers put it, "When journalists say they are just doing their jobs ... the problem is many people harbor doubts about what the job should be."

Some major findings of the report:

**CONGRESS NO
SHALL MAKE LAW
RESPECTING AN ESTABLISHMENT
OF RELIGION
OR PROHIBITING THE FREE EXERCISE THEREOF
OR ABRIDGING THE
FREEDOM OF SPEECH
OR OF THE PRESS
OR THE RIGHT OF THE PEOPLE
PEACEABLY TO ASSEMBLE
AND TO PETITION THE GOVERNMENT FOR A
REDRESS OF GRIEVANCES**

AMBER-BROCKMAN

- Only one of the five core journalism values tested has support of a majority of Americans: the idea that more facts get us closer to the truth (67% of adults support this).
- There is least support for the idea that a good way to make society better is to spotlight its problems. Only 29% agree.
- Only 11% of Americans fully support all five of the journalism values tested.
- But support for these journalism values does not break cleanly around party or ideology. Instead, there is a link to differences in moral instincts, which cut across demographics and ideology.
- People who most value loyalty and authority are much less likely than others to endorse the idea that there should be a watchdog over those in power.
- Americans who most value care and fairness, meanwhile, are more likely to think society should amplify the voices of the less powerful.

Like Margaret Sullivan, my initial inclination was to push away these findings. I feel deeply that these guiding journalistic values have proven their worth over many decades. I can point to many cases—from the iconic Watergate investigation all the way down to an exposé I did years ago of a crooked developer on a small island in Washington State -- where adherence to these principals has led to positive changes, in law, in policy and in social attitudes.

But the inescapable fact is that public trust in the mainstream media is low, and falling. A Gallup poll from last September found: Four in 10 U.S. adults say they have “a great deal” (9%) or “a fair amount” (31%) of trust and confidence in the media to report the news “fully, accurately, and fairly,” while six in 10 have “not very much” trust (27%) or “none at all” (33%).

And while the news media have never been terribly popular (the human tendency to shoot the messenger who brings bad tidings goes way back), the total percentage of people in the “trust a great deal/a fair amount” categories has dropped pretty steadily from a high of 55% in 1999 to 40% now.

The key finding that most surprised me was that political ideology turns out not to be the major alienating factor we’ve thought it was, it seems that certain types of people hold certain


types of values, and that those moral instincts, more than partisan considerations, were the dividing line in their support—or lack of it—for the way journalists define our jobs.

So, who are these people and how do their moral instincts influence how they view what journalism should be?

I’ll pick up that thread in my column in the next issue of the *Jefferson Journal*, when I look at what the Media Insight Project says journalists can do to bridge this values gap.



Liam Moriarty has been covering news in the Pacific Northwest for more than 20 years. After a stint as JPR’s News Director from 2002 to 2005, Liam covered the environment in Seattle, then reported on European issues from France. He returned to JPR in 2013 as a regional reporter. Now, Liam is once again News Director, overseeing the expansion of the news department and leading the effort to make JPR the go-to source for news in Southern Oregon and Northern California.



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Why on earth would people in South Carolina lug heavy distillation equipment and supplies out to remote areas within the snake-infested Hell Hole Swamp?

The Archaeology Of Being Sneaky

On March's episode of *Underground History*, we spoke with University of Tennessee PhD candidate Katherine Parker about her research into the South Carolina moonshine trade. Parker's work has led to the documentation of several sites believed to represent a complex network of illicit alcohol production that has even been tentatively linked with Al Capone's bootlegging empire. Her excavations are based in Berkeley County, South Carolina's "Hell Hole Swamp," adding further intrigue to an already fascinating tale. Parker has even made a connection between railroad spur lines, moonshining sites, and distribution markets near and far—a model that could be worth exploring in the context of the Pacific Northwest. In short, Parker's research is not only fascinating because it could be the plot of an HBO miniseries, but also because it touches upon one of my favorite archaeological themes: being sneaky!

Archaeologists rely on a complex set of information to interpret past human behavior. Things, places, relationships of things within places, and so forth, all of which provide clues about what people were doing both privately and publicly. And when that behavior doesn't make sense, there is often something else at play. Why on earth would people in South Carolina lug heavy distillation equipment and supplies out to remote areas within the snake-infested Hell Hole Swamp? This type of impractical behavior is likely the result of an invisible external pressure, such as a societal taboo or law. The ways in which people respond to these pressures, through compliance, confrontation, or subversion can provide important information about power dynamics, politics, economics and other important societal factors that can be hard to examine through the documentary record alone.

Archaeologists observe evidence of illicit or covert alcohol consumption quite frequently; for example, cases of alcohol were found secreted in the floorboards of

the Kam Wah Chung State Heritage site when the building was restored in the 1970s, indicating that the Kam Wah Chung and Company was involved in bootlegging to some extent. Other evidence of private or secret alcohol consumption has been observed on 19th century military forts in Oregon where the remains of alcohol bottles have been found in privies and other secluded spots. We have also recovered alcohol bottles from an early 20th century midden associated with a family heavily involved with the Women's Christian Temperance Union in Central Point. The secrets you keep can often be told through the garbage you leave behind!

While our regional moonshining sites are largely yet to be discovered (but stay tuned, as Parker provided some great tips on how to recognize them!), we have our own example of 20th century sneaky sneaks—marijuana cultivation. For years I have been doing informal "weed archaeology" when I come across it, and have observed a fascinating interplay of people/plants/politics. As the legislation and sociopolitical views on marijuana



Katherine documenting remains of still site.

COURTESY KATHERINE PARKER

Underground History

Continued from page 41

have shifted over time, so have the strategies for growing and distributing the product. This has also changed the plant itself. Early black market growers needed to hide plants, leading to isolated grow sites under forest canopies. Medicinal marijuana growers operating in a gray market did not have to hide their product, and instead were incentivized to create GIANT plants under a system that limited plants by count. Today, weed is grown in large conspicuous greenhouses or easily flagged by distinctive wooden fences. And then there is the hemp... Each of these moments in time creates a unique material culture imprint on the landscape. As the industry changes, so will the production strategies, risk calculations, and the artifacts left behind. Today, the black sheet plastic, irrigation pipes, soil bags and other refuse lugged deep into the forest remain as a testament to the early days of marijuana cultivation for future archaeologists to find.

While using archaeology to spy on sneaky things done long ago can be entertaining, it also provides important insight into human behavior. Society is not just defined by those who make and follow the rules—but also by those who break them. Whether to push back on an oppressive or unfair system or for pure financial gain, sneaky behavior can reflect ingenuity, resistance, rebellion, survival, corruption, and other nuanced aspects of the human experience. So the next time you do something sneaky, think about the artifacts you will leave behind and what they might reveal about your behavior and the circumstances that influenced your choices. Or, if you don't have the time, you can always leave that for future archaeologists.



Chelsea Rose is an archaeologist with the Southern Oregon University Laboratory of Anthropology (SOULA) and co-host of Underground History, a monthly segment that airs during the Jefferson Exchange on JPR's News & Information service.



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Fun, it's in our Nature!

This virus is like a souped up Tesla with dangerous and annoying capabilities.

Vaccine Locks Your Garage

For several months, all Oregonians have faced three questions regarding the COVID-19 vaccine. Can I get it? Should I get it? Will I get it? Since the answer was “no” to the first question, many of us ignored the second two. That is about to change.

Beginning on April 19, all Oregon adults will be able to schedule their vaccine shots. It’s time to answer the last two questions. Clinics, pharmacies, hospitals, and special sites have perfected the “Fauci ouchie” choreography. You can schedule an appointment quickly. The shot takes minutes. You’ll marvel at the efficiency.

Since we’re marveling, stand amazed at what scientists have accomplished. They developed multiple vaccines in less than a year. As of April 12, 120.8 million Americans have received at least one dose. The number of fatalities related to vaccinations is stunning: one. (As of April 16, 2021, six women have encountered blood clot complications from the Johnson & Johnson shot, out of 7 million J&J doses administered.)

Being fully vaccinated doesn’t repel the virus. It could still get inside you, but it won’t multiply enough to make you sick. Masks will remain necessary until we reach herd immunity. That could take a while.

Some people are planning a wait-and-see approach, as if 120 million successful “test cases” hasn’t proven efficacy or safety. Some just don’t like the idea of being poked with anything sharp. Others fear there’s a conspiracy embedded in this campaign. (For what it’s worth, vaccinated friends report that it hasn’t improved their 5G reception and no payments from George Soros have arrived.)

You might think that you’re young, fit and hale – not the sort of person this coronavirus prefers killing. But that’s not a reason to skip the shot. It’s evidence that you need to better understand how the virus works. Maybe a simile will help.

This virus is like a souped up Tesla with dangerous and annoying capabilities. It has a universal remote can open any garage door, unless the garage door’s circuitry has been upgraded. The Tesla moves into unprotected garages for two purposes. It needs to hook into power to keep going. It also wants to use the stored tools to tinker with its own gadgetry. It also sometimes burns down the garage before driving away.

It’s the self-tinkering that should worry us most. All viruses mutate as they multiply inside a host body, but COVID-19 has demonstrated a knack for spawning variants that are deadlier. (Some see this pattern as evidence that it originated in a lab



and not in an exotic meat market. Such concerns don’t alter the imperatives at hand.)

Could this Tesla upgrade its remote to regain access to locked garages? Only while inside an unprotected garage. That garage could be you, if you don’t get the shot. Getting vaccinated locks your garage. We must deny this Tesla space to recharge and soup itself up in dangerous new ways. If enough garages become inaccessible, it’ll eventually stall on the side of the road, stranded and harmless. That’s the goal.



Don Kahle (fridays@dksez.com) writes a column each Friday for *The Register-Guard* and archives past columns at www.dksez.com.



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Vietnamese Braised Lemon Grass Chicken

In Ho Chi Minh City, Vietnam, home cook Pham Thi Thanh Tâm taught us to make her version of braised chicken with lemon grass. Seasoned with turmeric, garlic, chilies and fish sauce—staple ingredients in the Vietnamese kitchen—the dish was remarkably simple, yet wonderfully aromatic and full of flavor. Instead of mincing fresh lemon grass, which requires a good amount of time and effort, we simply bruise the stalks so they split open and release their essential oils into the braising liquid; we remove and discard the stalks when cooking is complete. The soy sauce in the recipe is our own addition, a stand-in for the MSG and pork bouillon that Pham used, and we opt to thicken the braising liquid with a little cornstarch to give the sauce just a little body. Serve the chicken with steamed jasmine rice.

Don't leave the skin on the chicken. We want the bone, which adds flavor to the braise, but not the skin, which turns soggy with simmering and releases fat into the liquid. But bone-in thighs are almost always sold with skin, so we simply pull it off before cooking.

1 HOUR, 30 MINUTES ACTIVE
4 SERVINGS

Ingredients

- | | |
|---|---|
| 1 tablespoon grapeseed or other neutral oil | 2 tablespoons packed brown sugar |
| 6 medium garlic cloves, minced | 2½ pounds bone-in, skin-in chicken thighs, skin removed and discarded, patted dry |
| 2 Fresno or Jalapeño chilies, stemmed, seeded and thinly sliced | 1 teaspoon cornstarch |
| 1 tablespoon ground turmeric | 2 tablespoons lime juice |
| 3 stalks fresh lemon grass, trimmed to the bottom 6 inches, dry outer layers discarded, bruised | 1 tablespoon fish sauce |
| 1 cup low-sodium chicken broth | Ground black pepper |
| 2 tablespoons soy sauce | Cilantro or sliced scallions, to serve |

Directions

1. In a large Dutch oven over medium, heat the oil until shimmering. Add the garlic, chilies and turmeric, then cook, stirring, until fragrant, about 30 seconds. Add the lemon grass, broth, soy sauce, sugar and 1 cup water, then bring to a simmer. Add the chicken skinned side down in even layer and return to a simmer. Cover, reduce to medium-low and cook until a skewer inserted into the chicken meets no resistance, 30 to 40 minutes.
2. Using tongs, transfer the chicken skinned side up to a serving bowl. Cook the braising liquid over medium until reduced by about half, about 12 minutes. Remove and discard the lemon grass. In a small bowl, stir together the cornstarch and 1 tablespoon water. Whisk the mixture into the braising liquid, return to a simmer and cook, stirring constantly, until lightly thickened, about 1 minute.
3. Off heat, stir the lime juice and fish sauce into the braising liquid, then taste and season with pepper. Return the chicken and any accumulated juices to the pot, cover and let stand until heated through, about 5 minutes. Return the braise to the serving bowl and sprinkle with cilantro.

Christopher Kimball's Milk Street in downtown Boston—at 177 Milk Street—is home to the editorial offices and cooking school. It also is where they record *Christopher Kimball's Milk Street* television and radio shows. *Milk Street* is changing how we cook by searching the world for bold, simple recipes and techniques. For more information, go to 177milkstreet.com. You can hear *Milk Street Radio* Sundays at 3:00pm on JPR's *News & Information* service.

POETRY

ANIS MOJGANI

East side under the copters

My heart does not beat properly
your arm lays over my chest
and the helicopters are flying
over the neighborhood tonight
last time they did they bathed
midnight with giant pearls of light
searching for three robbers
the police had assault rifles
in their hands and crept up
to the back of our neighbor's house
yelling their boot heavy presence
the searching of yards lasted
until 3 in the morning we watched
through the blinds stayed awake
sat in the living room furniture
waiting for the grass to grow quiet
under the blue hands of the moon
there are small grey goats
calves with shining white hairs
sitting in my body weighing
down on my ribs chewing
aimlessly lazily without verdict
my heartbeat tends to follow
the motions in their mouths
the movement of their hooves
it scares my wife sometimes
that she will be touching me
and my heart will not beat
as a proper heart does
instead will jerk and pump
manic and then not at all
it scares me too these animals
holding races in my small chest
I fear they will be the death of me
my small small quivering chest
the helicopters are gone now
my wife asleep close to me
my heart a barrel of fish lifting
their weight slamming to one end
and then thump to the other
she turns like the fruit in my body
heavy on the floor soft on the edges
trying its best to move over the wood

Hon or We have both traveled from the
other side of some hill, one side of which
we may wish we could forget

Love me stupid.
Love me terrible.
And when I am no
mountain but rather
a monsoon of imperfect
thunder love me. When
I am blue in my face
from swallowing myself
yet wearing my best heart
even if my best heart
is a century of hunger
an angry mule breathing
hard or perhaps even
hopeful. A small sun.
Little & bright.

Anis Mojgani is the current Poet Laureate of Oregon. A two-time individual champion of the National Poetry Slam and winner of the International World Cup Poetry Slam, he has been awarded residencies from the Vermont Studio Center, Caldera, AIR Serenbe, The Bloedel Nature Reserve, The Sou'wester, and the Oregon Literary Arts Writers-In-The-Schools program. Anis has done commissions for the Getty Museum and the Peabody Essex Museum, and his work has appeared on HBO, National Public Radio, and as part of the Academy of American Poets Poem-A-Day series; and in the pages of *The New York Times*, *Rattle*, *Platypus*, *Winter Tangerine*, *Forklift Ohio*, and *Bat City Review*.

Known for his performances and well regarded for them the world over, Mojgani has performed at hundreds of universities across the U.S.; festivals around the globe such as the Sydney Writer's Festival, Jamaica's Calabash festival, and Seoul's Young Writer's Festival; and for audiences as varied as the United Nations and the House of Blues. The author of five books of poetry and the libretto for *Sanctuaries*, his first children's book is forthcoming from Chronicle Books. Originally from New Orleans, Anis currently lives in Portland, Oregon. For more of his work visit <https://www.thepianofarm.com>, and videos of many of his performances can be found on YouTube.

"East side under the copters" originally appeared in *Muzzle Magazine*; "Hon..." first appeared in the Academy of American Poets Poem-A-Day series.

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